many other forms besides those of shape and number. Every one knows that certain colours placed alongside of each other are felt to be in harmony, while certain others, when in juxta-position, are felt to be discordant. It is now established that when the eye alights on any one colour, it loves to have beside it its complementary colour, that is the colour necessary when taken along with the other to make up the full beam. In the decoration of rooms, in our finer needlework and patterns for the higher style of manufactures, studious attention is now paid to harmony of colours. But there has been all along a similar regard had to it, in the colouring of plants and the plumage of birds. There are supposed to be three primary colours in the sunbeam, yellow, red, and Blue, these mixed together give rise to the secondaries, orange, purple, and green, to the tertiaries, citrine, russet, and olive, and indeed to the unnumbered hues to be found in nature and in art. Let us take as illustrations the three secondary colours, and inquire what colours are com-monly associated with them in nature. Green composed of yellow and blue harmonizes with red, and the eye delights to see the red flower—as of the rose, and the red fruit—as of the cherry, the thorn, the holly, peeping forth so frequently from the green foliage. Green also harmonizes with russet, and russet is very frequently the colour of the young twigs and leaf stalks, which contrast pleasantly with their leaves. The second-ary purple, composed of red and blue, mixed in very varied proportions^ seems to be the most common colour on the petals of flowers ; and in the centre of the inflorescence, sometimes on the base of the petals, more frequently on the anthers and pollen, we may commonly detect the sister colour, the yellow. Purple also harmonizes with citrine, and these two may often be seen^ beside each other, in the inflorescence of

grasses, and in decaying vegetation. Orange composed of yellow and red is in harmony with blue, and at times a blue corolla has an orange heart. The same colour also agrees with olive, and certain syngenesian flowers of an orange colour have an olive involucre. In birds, the most common harmony is between black and white ; the next, a yellowish red with a darkish blue; while in the more ornamented birds we have various hues of green harmonizing with different hues of red. On all sides of us the eyo receives unconscious delight from these sinter colours over ay-